



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

permitted, for clearness, to call the overlaying of furniture with china by the name of the sovereign who so specially admired and patronized it. The specimen under consideration is in sycamore wood, and has a white marble top to the upper stage with a solid ormolu verge to the table-top itself.

HINTS FOR THE DINING-ROOM.

THE general plan of the decoration of the dining-room should be sombre, but at the same time cheerful, or, in other words, deep in tone, but not dull. It may have a painted dado of good dark tone, with stencilling or hand painting upon it. There should be a dado mould or chair rail about 2 feet 9 inches from the floor, to prevent the chairs from damaging the paint. The walls, of course, would have to be plugged for it, and, in order to get over the difficulty of the plaster, it had better be a flat rail about 3 inches wide, rather than a bold projecting mould; if this is done, most of the injury to the plaster would be covered by it.

If there are to be many pictures, the walls above the dado may be painted a good warm brown or chocolate color, as this forms a capital background for them; or, if papered, use one of an all-over pattern in which the colors are well blended. There would be the usual picture rail or rod with frieze above, which, supposing the room to be about 11 feet high, should not be more than 12 inches or 15 inches deep. A running painted or stencil pattern, with painted panels or tiles at intervals, will be found suitable for a narrow frieze of this description. The general tone of the cornice should be lighter than the frieze, but darker than the ceiling, and picked out in colors to emphasize the mouldings. Sometimes one meets with immense, ugly cornices in comparatively low rooms. In such cases a good plan is to cut off one or two of the bottom members, if it can be done without disfiguring the cornice entirely.

In rooms under 11 feet high it will often be found better to omit the dado, or, rather, to carry up the dado for about two thirds of the height of the wall, letting the upper third form a deep frieze, which may be painted in distemper, and stencilled with foliage, birds, and animals, not in one flat tint, or shade of tinting only, but in various shades and tints produced by mingling the colors on the palette, and also by the dexterous handling of the stencil brush in laying them on. Another plan of treating a deep frieze is to have a design painted on canvas and fixed to the wall; this, of course, could be removed when occasion required. A good treatment for a dining-room is to have a dado of stamped leather paper of a dark red or brown ground, a wall paper above of a neutral blue, and a frieze of blue and white flock paper. It is very necessary, in choosing papers, to see them both by day and also by artificial light; the difference in appearance of some is extraordinary; as a rule, yellows look comparatively pale and blues considerably darker by artificial light.

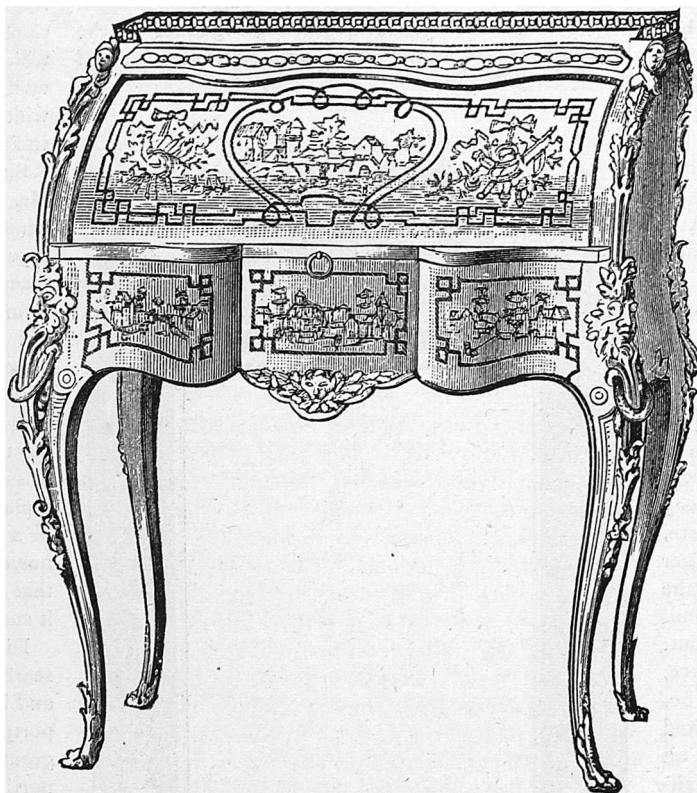
The wood-work may be painted in two tints of brown, dark red, or green, harmonizing with the walls, and, where the room is papered, a good plan is to paint the panels of the doors the same tone as the ground of the paper, the styles and rails a darker shade, and to pick out the moulds in a still darker color, or in blue or black. The panels may be stencilled or hand-painted, but, as a rule, a very little suffices to relieve them, and it should be done in quiet neutral colors. Another way is to fill in the panels with Lincrusta Walton.

The floor should have stained and varnished margins, about 2 or 3 feet wide, but if the floor boards are not good enough for this, they may be painted and varnished. The first coat should be as nearly as possible the same as the finishing color, so that scratches may not be seen upon it. All the wood work should be varnished, so that it may be easily cleaned. The painted walls are also better varnished for the same reason, but when required as a background for pictures, should be flatted. It is a good plan, in painting a room, if there is the least suspicion of damp in the walls, to start with two coats of red lead, and let it be worked well into the pores of the plaster.

The ceiling may be formed into panels, with very

light moulded wooden ribs, which can be screwed to the laths, if the latter are ordinarily strong ones, and a fairly good effect may be produced by this means very

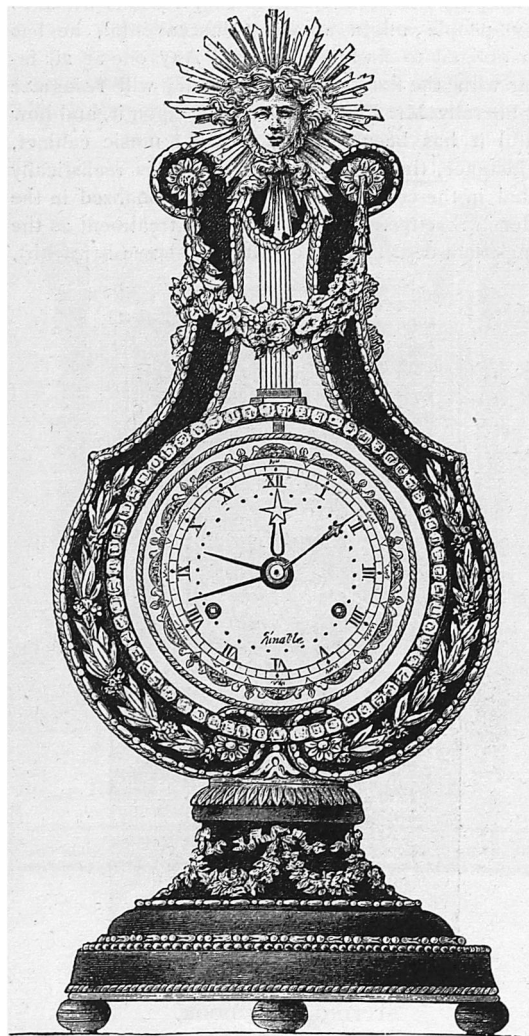
border inside; or if the room is small, a large scroll, commencing in one corner with leaves and flowers, may be painted over the whole ceiling.



SECRETARY. BY RIESENER.

IN THE JONES COLLECTION AT THE SOUTH KENSINGTON MUSEUM.

cheaply. The whole may be painted in oil, or distemper; if not white, then a warm gray, or cream color, the ribs picked out in one or two darker shades,



LYRE-SHAPED CLOCK, DECORATED BY COTTEAU.

IN THE JONES COLLECTION AT THE SOUTH KENSINGTON MUSEUM.

and the panels may have a little simple stencilling, but the less that is done in this way the better. In place of ribs the ceiling might be divided into compartments, or panels, by bold lines in distemper, with a stencil

ARTISTIC STOVES IN ENGLAND.

THE application of glazed ware and art tiles to stoves and fireplaces is engaging the serious attention of English manufacturers, led by Doulton & Co. of pottery fame. The Artist says: "The radiating tile stove is more sightly than, and obviates the objections to, the iron stove. In appearance it resembles the tile stoves of the continent. An air pipe is inserted, which, when connected with the outer air, warms it, and ventilates the room without draught. For open fireplaces, the Doultons have introduced a fluted fireclay hearth, with movable bars, which may in summer be removed, and the grate converted into a space for flowers. The fire is laid directly upon the hearth. The front hearth may be of tiles in the usual manner. As the fire is placed low there is a top piece as well as splayed sidepieces of glazed ware, to fill up the space between the actual fire and the mantelpiece. The low position of the fire, the consequent slight draught, and the extensive use of glazed ware which radiates instead of absorbing the heat, combine to economize fuel and make the most of the heat generated. A more elaborate invention is the syphon-acting ventilating tile grate. This has double flues at the top and sides of the grate. On lighting the fire, a damper is opened which allows the smoke to pass directly up the chimney.

Then, when a good draught is established, the damper may be closed, and the smoke forced to pass through the side flues before escaping. The air in the hollow space within the chimney-breast is thus warmed, and is admitted into the room through a hit-and-miss ventilator directly above the grate. In point of art these grates are certainly an advance upon most of those now in use and nearly all of those exhibited have a completeness and unity not generally seen."

AN invention in imitation of niello, whereby ornaments and works of art can be reproduced on the surface of the panel or plate, has lately been perfected in England by Friedrich Beck. The desired design is produced upon the the panel or plate by means of photo-engraving or photo-etching, then the engraved surface is coated with japan or other soft enamel, which is dried, the surplus of the enamel is next ground off until its surface is even with the surface of the metal, and the metal surface is last plated by electro deposition. In the usual method of transferring the desired design to the surface of the metallic plate or panel, the design is first photographed and the negative is placed upon a sensitized gelatine film. The light passing through the transparent parts of the negative renders the corresponding portions of the film insoluble; then after sufficient exposure the parts of the film not affected by light are swilled in water. The film having been treated in the usual manner for electro deposition, is placed in the copper bath, and a copper-plate of the required thickness is deposited thereon. This plate shows the lines of the design intended to be reproduced.

In a recent lecture at Birmingham, on Decorative Art, Mr. J. H. Chamberlain spoke of a common mistake arising from people confusing stained glass with painting. He said that he had been asked hundreds of times why the figures on stained-glass windows in cathedrals and churches were so absurd, and why there was not a better kind of drawing introduced, and the windows made more pictorial. The reply to this was that the stained glass window-makers, with all their faults, were wiser than to do that, for no work in stained glass could at any time be a picture. The essential nature of a stained-glass window was that the light should come through it, and, as it were, be partly held by it for a time, giving the figures a charm and a quaint effect, but the moment the pictorial idea was introduced, the figures required to be placed, not in a straight line like soldiers, but some behind the others, and this was impossible in stained-glass windows.